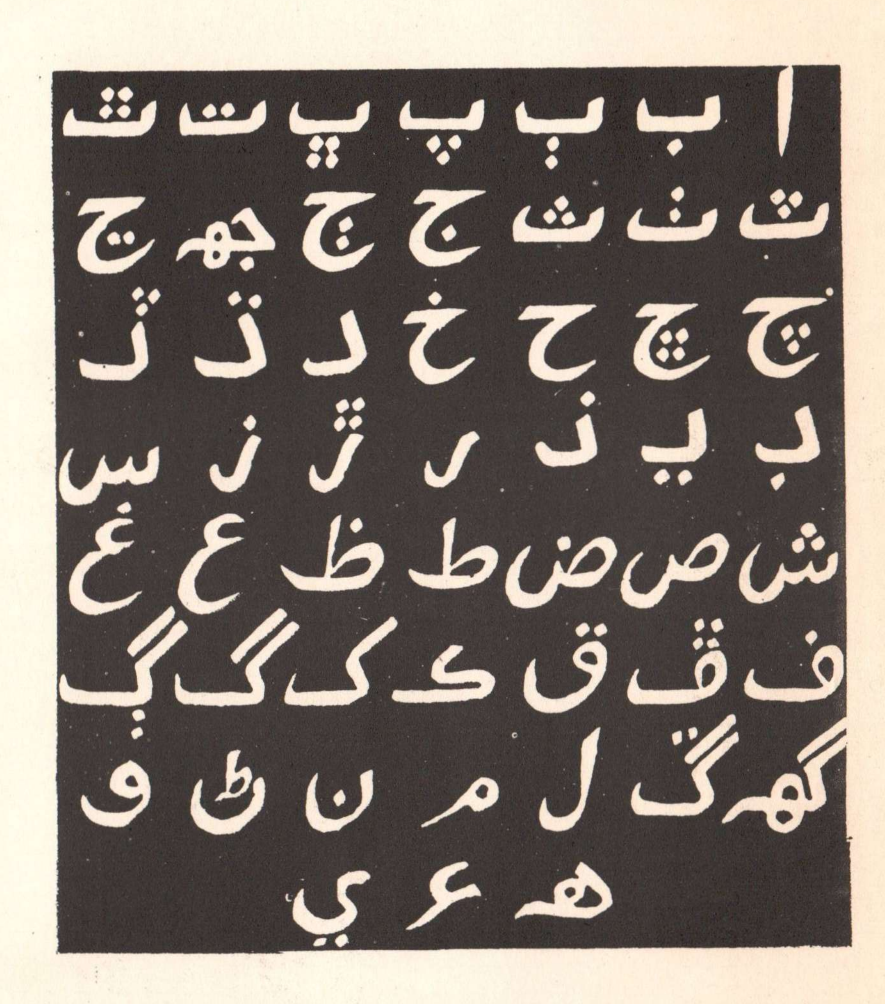
ڏهن ڏينهن
اندر
سنڌي سکو



پيرن هيٺان ڪين آ ڌرتي،
سنڌ ڏيئي اسان پونئہ نہ ورتي،
رهي پڇاڻ صرف ٻوليءَ سان،
زنده رهون جي زنده آ زبان.

پوپٽي

- پروفيسر پوپٽي رامچند هيراننداڻي


ا ب ٻ پ ڀ ت ٿ
ٽ ٺ ث ج ڄ جھ ڃ
چ ڇ ح خ د ڌ ڏ
ڊ ڍ ذ ر ڙ ز س
ش ص ض ط ظ ع غ
ف ڦ ق ڪ ک گ ڳ
گھ ڱ ل م ن ڻ و
ھ ء ي

ليکڪا طرفان ٻه اکر

سنڌي ٻارن جي تعليم ، سنڌي ماسترن جي حالت ، سنڌي جاتيءَ جي سنسڪرتيءَ کي محفوظ رکڻ جا اُپاو ۽ سنڌي ٻوليءَ ساهت جو وڪاس ۽ ترقي، اهي سڀ ڳالهيون اڳيان رکي اسان سالن جا سال دورا ڪيا. اُجين ، انڊور ۽ ڀوپال، سورت ۽ ٻروچ ، دهلي ، الور ۽ ناگپور ، پونو ، اُديپور ۽ احمدآباد ، بئنگلور ، لکنو ۽ ڪانپور ، اجمير ، آڊيپور ۽ جئپور ڪٿي نه وياسين ؟

شهر شهر گهمندي ڏٺم ته سنڌي سکڻ جي چاهنا هوندي به ڪيترا سنڌي ٻار اسڪول ۾ بندوبست نه هئڻ ڪري سنڌي سکي نه ٿا سگهن. سنڌي سکڻ لاءِ جيڪي به ڪتاب ڇپيا پئي ويا انهن ۾ سنڌيءَ دئاران ئي سنڌي سکڻ جو طريقو ٻڌايو ٿئي ويو. ان ڪري هندي ايراضيءَ ۾ رهندڙ ٻار يا ڪانوينٽ ۾ پڙهندڙ ٻار ان ڪتاب جي مدد وٺي نه ٿئي سگهيا.

مان ماهر نه آهيان. نه سنڌي ٻولي ڄاڻان ۾ ، نه سيکارڻ جي طريقي ڄاڻان ۾. پر من جي تيز جذبات ڪارڻ ڪتاب تيار ڪرڻ ويئيس. ان ڪتاب ۾ هندي توڙي انگريزيءَ دئاران سنڌي سيکارڻ جي ڪوشش ڪيل آهي.

ڪتاب جو پهريون ڇاپو مارچ ١٩٧٧ ۾ ڇپيو. ان ڪتاب جو اُدگهاٽن دادا جشن پنهنجن مبارڪ هٿن سان ڪيو. اهو ڪتاب ٿن مهنن اندر ئي خلاص ٿي ويو ! پهريون ڇاپو مون خود ڇپايو هو.

ڪتاب جي زوردار تقاضا ٿيڻ لڳي ته مون اسٽيٽ بئنڪ آف انڊيا جي سنڌي سڀا کي ٻيو ڇاپو ڇپڻ لاءِ عرض ڪيو. هنن ڪتاب مان هندي ڪڍي ڇڏي، صرف انگريزيءَ دئاران سنڌي سيکارڻ وارو طريقو قائم رکي ١٩٨٢ ۾ ٻيو ڇاپو ڇپايو.

ان بعد راجستان سنڌي اڪاڊميءَ ان ڪتاب جو ٽيون ڇاپو ڇپايو. هنن وري انگريزيءَ وارو طريقو ڪڍي صرف هندي طريقو قائم رکي ١٩٨٣ ۾ ڪتاب ڇپايو.

آهي سڀ ڇاپا خلاص ٿي ويا آهن. لوڪ سر وارن هاٿي ڪتاب جو ڇوٽون ڇاپو ڇپايو آهي. هنن ڀمرٽين ڇاپي وانگر هندي ۽ انگريزي ٻنهي قائم رکي ٻنهي ٻولين ڏٺاران سنڌي سکڻ جا طريقا قائم رکيا آهن. "لوڪ سر" سنسٿا جو هن نموني وارو ڪتاب ڇپائڻ هڪ نهايت ئي ساراهه جوڳو ڪم آهي پنهنجي ٻولي نه ڄاڻڻ هڪ قسم جو گناهه آهي. پنهنجن ابن ڏاڏن جو ورثو ڦٽو ڪرڻ ڪڏهن ڪيئن ٿو ٿي سگهي ؟

مونکي اميد ئي نه بلڪ پڪ آهي ته هرهڪ سنڌي ٻچو ڪتاب جي مدد وٺي سنڌي سکندو ۽ ماءُجي ڪڪ ڏنيه ڪندو.

پوپٽي رامچند هيراننداڻي

٨٩-٢-٢٦

(New method of learning it)

Sindhi Alphabet सिन्धी वर्णमाला الف بي

We write Sindhi from right to left.

हम सिन्धी दायें सें बांए लेकर लिखते हैं

ا ب ٻ پ ڀ

ن ٺ ٽ ٿ

ت ث

ح ج خ چ ڄ

ڃ ڇ جھ

ھ

د ڊ ذ ڏ ڍ

ڌ

ڪ گ ڳ ڱ گھ

ف ڦ

ک ق

س ش

ط ظ

ص ض

ع غ

ر ز ڙ

و ي ڻ ل ء

ه

Vowels   मात्राएँ   اعرابون يا هجيئون يا لاڪنائون

اَ آ اِ اي اُ اؤ اي اي٘ او اؤ اؤن آن

An oon ou o Ai Ae oo u ee i Aa A

आ ऊँ औ ओ ऐ ए ऊ उ ई इ आ अ

بَ با بِ بي بُ بؤ بي بئي بو بؤ بؤن بان

دَ دا دِ دي دُ دؤ دي دئي دو دؤ دون دان

مَ ما مِ مي مُ مؤ مي مئي مو مؤ مؤن مان

رَ را رِ ري رُ رؤ ري رئي رو رؤ رؤن ران

جَ جا جِ جي جُ جؤ جي جئي جو جؤ جؤن جان

صَ صا صِ صي صُ صؤ صي صئي صو صؤ صؤن صان

ٿَ ٿا ٿِ ٿي ٿُ ٿؤ ٿي ٿئي ٿو ٿؤ ٿؤن ٿان

Note— There are no अं अः Vowels of Hindi in Sindhi. Instead we use اؤن and آن as in the following words :—

تون   مان   روُن روُن

جؤن   لهان   لڏون

مؤن   پهان   ڏؤن (ٻ)

For अः we have got the sign ہ and when we use half न in the middle of the word, we pronounce like that e. g. چنڊُ — نِنڊَ

Lesson 1 पहला पाठ سبق پهريون

ا

The first letter pronounced as A is written as ا and is called Alifu.

पहले अक्षर का उच्चारण अ है. वह ا की तरह लिखा जाता है.

ٻ

The other letter is ب Ba. It forms nine more letters with dots changing with it.

Bha भ	Pa प	Ba ब	Ba ब
ڀ	پ	ٻ	ب
Tha थ	Ta ट	Ta ठ	Na न
ٿ	ٹ	ٽ	ن
	Sa स	Ta त	
	ث	ت	

Note:— Thus you can find that this script consists of only lines and dots. अब आप पहचान गए होंगे कि सिन्धी वर्णमाला में सिर्फ लकीरें और बिंदुएँ हैं।

Lesson II दूसरा पाठ سَبَق بِیوُن

آ أ

Now let us learn two vowels.

अब हम मात्राएँ सीखते हैं।

Aa आ A अ

آ أ (اَ)

बा Ba با بَ ब B

पा Pa پا پَ प P

Words शब्द لفظ

बाबा	Grand father or father	بابا	اَٹ	eight	आठ
नाना	Grand father	نانا	پَٹ	floor	ज़मीन
टाटा	Name of an Indian Industriallst	ٹاٹا	بَت	Porridge	भात
			بَٹ	Bard	चारण
भाभा	Name of an Indian Scientist	بابا	نَت	nose-ring	
			نَٹ	Smart	नट
ना	No	نَہ	اَن	grain	अन्न
दो	Two	بہ	بَن	forest	वन
नहीं तो	Otherwise	نَہ تَہ	پَن	leaves	पत्ते

पान	Beatle leaf	پانَ
तान	Tune	تانَ
पाप	Sin	پاپَ
टाप	Sound of Hoofs	ٹاپَ
पपा	Papa	پپا
पता	leaves	پتا
पटा	Belts	پٹا
अटा	Flour	اٹا

Lesson III तीसरा पाठ سبق ٽيون

ح

We are learning now another letter and with the help of dots we are forming Six more letters from it.

अब हम एक ऐसा अक्षर सीखते हैं जिस में बिन्दूओं की सहाय्यता से छे और वह एक यानी कुल मिलाकर सात अक्षर सीखेंगे.

Ch छ   Ch च   J ज   N ञ   Kh ख़   Ja ज   ह H

ڇ   چ   ڃ   ڄ   خ   ج   ح

ڇ

In Sindhi we have got another letter which pronounces in the same way as ح. It is ھ ह Ha. When it combines with ج we get another letter جھ Jha झ.

सिन्धी में 'ह' का उच्चारण करने वाला एक दूसरा भी अक्षर है जो है ھ. जब वह ج से मिलता है तब हमें جھ झ अक्षर मिलता है.

Now we are applying the Vowels ا ِ to the above letters. अब हम ऊपर लिखे गये अक्षरों से ا ِ की मात्राएँ लगाते हैं.

ح حا — ج جا — خ خا — ڄ ڄا — ڃ ڃا — چ چا — ڇ ڇا

Words शब्द لفظ

चाचा Uncle چاچا   हज Piligrimage حج   Cutlet چاپ
चाट چاٽ   to Maka

پاڇ   ڇڇ   दुकान Shop or stamp ڇاپ

बरात marriage procession ڄڃ   A sindhi clan ڄت   जाट A Punjabi clan جاٽ

पांच Five پنج   मुकुट Crown ڇت   Pitch darkness ڀاٽ

छे Six ڇهه   अनपढ़ Uneducated ڄٽ

Lesson IV   चौथा पाठ   سَبَقُ چوٿون

ee	i
ई	इ
اِي	اِ

Let us learn two more Vowels. अब हम दो और मात्राएँ सीखते हैं.

اَ	آ	اِ	اِي
بَ	با	بِ	بِي
جَ	جا	جِ	جِي

Now with these **four** Vowels and 18 letters we can read and write many letters. अब इन चार मात्राओं तथा १८ अक्षरों की सहाय्यता सें हम बहुत से शब्द लिख–पढ़ सकते हैं.

टिक्की	Cutlet	ڇاپَ	छित	Roof	ڇِتِ
झींगुर		ڳڙ			
दुकान	Shop	ڇِاپ	दीवार	Wall	ڀِتِ
छत्ती	Umbrella	ڇَٽي	बत्ती	Lamp	ٻَتي
छड़ी	Harscope	ڇَڙي	पती	Husband	پَتي
पत्ता पत्ता	every leaf	پَن پَن	चाची	Aunty	چا چي
भिन्न	different	ڀِن ڀِن	भाभी	Brother's wife	ڀا ڀِي
जात पात	Caste	ذات پات	नुकिसान या हानी		ڇِڄي
अन्दर झांका	peeped	جهاتي پاتي	अनपढ़	uneducated woman	ڄَٽي

मछली का अन्डा fish egg   آ ني

नानी Grand mother   ناني

ڇاڄ	ٻاڄ	آتي	ٻاتي	ڀيڀي	ڄيڄي
ٻات	تات	ڇت	لت	ڇٽي	ٻتي
جهت ڀت		ڀت ڀت		ڇڄي	ڄتي

Lesson V   पांचवा पाठ   سبق پنڄون

ډ

We are learning one more letter. अब हम एक और अक्षर सीखते हैं. ډ and with the help of dots we are forming some more letters. बिंदुओं की सहाय्यता से उस में से और पांच अक्षर बनाते हैं.

द da	ढ dha	ध dha	ज़ za	ड da	द da
ڏ	ڍ	ڌ	ذ	ڊ	د

ڍ دا ڊ دي

ڍَ ڏا ڏِ ڏي

Now we can sing:— अब हम गा भी सकते है.

ٻ - ٻ - ٻ - اَ — ٻا - آ - ٻا - آ - ٻا - آ ... ..

د - د - د - اَ — دا - آ - دا - آ - دا - آ ... ...

and can write the following words और ये शब्द लिख सकते हैं.

दादा Grand father	ڏاڏا	दादी मां grand mother	ڏاڏي
दादा elder brother	دادا	बड़ी बहन elder sister	دادي
गुरूर Vanity	ٻڏ ٻڏ	ठंड Cold	ٿڌ
मूढ लडकी A dull girl	ڏڏ	बुरा Bad	ٻڌ
Pa...Dha	پ ڌ	डांट Scolding	ڊ ٻ
झींगुर	ٽڏ	बदबू Bad smell	ڌ پ

दोहा Couplet ٻڌ | पिण्ड body ٻنڊ | नीन्द sleep ننڊ

धधीची Mythological name ڌ ڌيچي | मैदान The Plains ٻٽ ٻٽ

ज़िपि .Zip ذپ

Lesson VI छठा पाठ سبق ڇھون

oo u

ऊ उ

اوُ اُ

In this lesson we are learning two more Vowels इस पाठ में हम दो और मात्राएँ सीखते हैं । اوُ اُ उ ऊ u and oo.

اَ آ اِ اي اُ اوُ

ٻَ ٻا ٻِ ٻي ٻُ ٻوُ

جَ جا جِ جي جُ جوُ

ڏَ ڏا ڏِ ڏي ڏُ ڏوُ

We can read and write small sentences now अब हम छोटी छोटी पक्तीयां भी पढ़ लिख सकते हैं ।

चाची आज आजा Aunty come today چاچي اُڄ اَچ

दादा ऊंट को बांध दो Grandpa, Tie the Camel ڏاڏا، اُٺ ٻَڌ

भाभी आ नृत्य दिखा Bhabhi, Come and dance ڀاڀي اَچ نَچ

दादी जल्दी उठ Dadi, get up quickly دادي جھٽ پٽ اُٿ

दादा, इधर ठहर Dada, wait here دادا هت ويھ

اُٿ	اُٺ	اُپ	चुप हो जा Be silent چُپ	होंठ Lip چَپُ	होंठ Lips چَپ
ڄَ	ڄِ	ڄُ	दान Charity دانُ	नान Nan نانُ	पान Beetle leaf پانُ
اَڄ	جَٽ	ڄَٽ	दही Curd ڏڌ	डोल Shake ڏڏُ	हड्डी bone هڏ

Lesson VII सातवां पाठ سبق ستون

ڪ

Let us proceed to learn some more letters अब आईए कुछ और अक्षर सीखें.

घ Gha گھ   ङ Ga ڱ   Ga ग़ ڳ   ग Ga گ   ख Kha ڪ

If we apply the Vowels to these letters we'll get, जो मात्राएँ सीख ली हैं वे इन अक्षरों से लगाएगें तो ये अक्षर पाएँगे:—

ڪَ ڪا ڪِ ڪِي ڪُ ڪُو

گَ گا گِ گِي گُ گُو

ڳِٽي	کِٽي	لِکي	جَڳِهه	ڏِگهه
گهٽي	کَٽي	نَڪي	ڏَڳِهه	ٻَگهه

Sentences جملا

धांधल करना छोड़ो	Don't irritate	(١) کِٽِ پِٽِ ڇڏِ
गाड़ी चली गई	The train has departed	(٢) گاڏي ڇُٽي
गांठ बांध दो	Tie the knot	(٣) ڳَنڍِ ٻَڌُ
खाट साफ़ कर	Dust the cot	(٤) کَٽَ ڇنڊِ
पीठ सहला दो	Scratch my back	(٥) پُٺي کَنُ

Lesson VIII   आठवा पाठ   سَبَقُ اٺون

Aan आं   Oon ऊँ   ou औ   o ओ   oe ऐ   e ए

اي   ائي   او   اؤ   اوُن   آن

Why don't we proceed to learn the remaining vowels?
अब आगे बढकर क्यों न शेष मात्राएँ सीख लें ?

گي   گئہ   گو   گؤ   گوُن   گان
ٻي   ٻئہ   ٻو   ٻؤ   ٻوُن   ٻان
دي   دئہ   دو   دؤ   دون   دان
جي   جئہ   جو   جؤ   جوُن   جا

Together with former Six vowels, we can write:–
पहले सीखी हुई मात्राओं के साथ लिखें तो —

اَ   آ   اِ   اِي   اُ   اوُ   اي   ائہ   او   اؤ   اوُن   آن
تَ   تا   تِ   تِي   تُ   تُو   تي   تئہ   تو   تؤ   تؤن   تان
ڏَ   ڏا   ڏِ   ڏِي   ڏُ   ڏُو   ڏي   ڏئہ   ڏو   ڏؤ   ڏوُن   ڏان
ڪَ   ڪا   ڪِ   ڪِي   ڪُ   ڪُو   ڪي   ڪئہ   ڪو   ڪؤ   ڪوُن   ڪان

اي	او	اوُن	آن	اؤ	ائہ
هيٺ	چوٽو	ٽوُن	مان	اؤکو	ٻيٺُ
ڏي	ٽوپو	ڇيوُن	باندي	ٻؤ	هيڏَ
ڪي	اوٺو	اَڇوُن	جالدي	ڇؤ	ايٺ

Lesson IX नवां पाठ سَبَقُ نائون

Part I पहला भाग ڀاڱو پهريون

Here are some more letters. अब कुछ और अक्षर सीखते हैं ।

ڦ Ph फ — ف F फ़

ڦَلُ fruit — فلم Film or movie

ڦُول flower — فِي fee

ڦڻي Comb — فانوس Street lamp

ظ Z ज़ — ط T त

ظالم Cruel — طوطو Parrot

نظر Sight — خَطُ Letter

وعظ Lecture — عِطُرُ Scent or Perfume

نظام System — لُطُفُ Pleasure

ڙ D ड़ — ز Z ज़ — ر R र

Skylark چڪور — Wall ديوار

Night رات — Season رُت

Work of golden thread زري

Upper Storey ماڙي — Chain زنجير

Melon گدڙو

freshness تازگي

Pleasure مزو

ق Ka क़ — ڪ Ka क

قَلَمُ Pen — ڪُتو dog

قُلف lock — ڪَکَ Straw

نقشو Map — ڪَنُ ear

نقاد critic — نَڪُ Nose

قيمت Price — بَدَڪُ Duck

قافيو — ڪُنڊ Corner

ش Sh श — س Sa स

شيشي bottle — سَسُ Mother in law

شمع Bar — گُسُ Way

شادي Marriage — کيسو Pocket

مُشڪِل Difficult — سيٽي whistle

شورو Gravy — سَٺ Sixty

شيشو Glass — سَتَ Seven

غ Gh ग — ع a अ

باغ Garden — عينڪ Glasses

غريب Poor — عيب fault

غوراب Steamer — عاج Ivory

غِلمُ Carpet or غاليچو — عمدو Nice

Lesson IX नवां पाठ سبق نائون

Part II भाग दूसरा پاڱو ٻيون

ض		ص	
ضدُ	Obstination	صندوق	Box
ضعيف	Weak	صوف	Apple
مظبوط	Strong	تصوير	Picture
ضرورت	necessity	حرص	temptation

(١) باغ ۾ عمدا ڦل آهن There are nice fruits in the garden

(٢) ڦيٿو ڦري ٿو The wheel is turning round

(٣) ڦتو ڊگهو ڇوڪرو آهي Phatu is a tall boy

(۴) طوطو ڏس See the parrot

(٥) تون ضدي آهين You are obstinate

(٦) صندوق ۾ مٽيا آهن There are ornaments in the box

(٧) زنجير ٽٽي The Chain is broken

(٨) دروپدي آئي آهي Draupadi has come

(٩) بهار جي رت گذري The Season of spring has gone

(١٠) ڊاڪٽر سيسي ڏني The Dr: has given the bottle.

Lesson X　दसवां पाठ　سَبَقُ ڏهون

Now we are learning the remaing letters.

अब हम वर्णमाला के शेष अक्षर सीखते हैं.

A अ　L ल　V व　U य　N ण

ع　ل　و　ي　ڻ

H ह　M म

ھ　م

(١) مائي آئي

(1) The Woman came　औरत आई

(٢) ماءُ آءُ مانِي کاءُ

(2) Mother come, eat your meals

मां खाना खा

(٣) ڀاءُ تازو ميوو کاءُ

(3) Brother, eat fresh fruits भैया फल खा

(٤) لَڪُڻ جَهلِ

(4) hold this stick　लाठी पकड़

(٥) وَلِ وَڻَ کي ڀاڪُرُ پائي ٿي

(5) The creeper embraces the tree

लता वृक्ष को लपटती है

(٦) مَسَ جي شيشي هارجي پيئي آهي

(6) The ink pot has fallen.

स्याही की शीशी गिर गई है.

(٧) مهمان جو آءُ ڀاءُ ڪجي.

(7) We Must greet our guest

हमें मेहमान की आवभगत करनी चाहिए

(٨) ميلي تي وڃين ٿو؟

(8) Are you going to the fair?

आप मेले में जाते हैं ?

Salt	لُوڻُ
A kind of Salty leafy-vegetable	لُوڻڪ
Sweet thick Chappati (A particularly Sindhi variety)	لولو
Stick	لَٺِ
Physically handicapped boy	لُولو
Child	ٻالڪُ
Time	وقت
Slope	لاهه

Lesson XI   ग्यारहवां पाठ   سَبَقُ يارهون

Practice of Alph, Be   अलिफ बे का अभ्यास

ا	أمي
ب	بَدَڪ
ٻ	ٻَني
پ	پَلو
ڀ	ڀولڙو
ن	نَڪُ
ٺ	نِڪَرُ
ت	تارو
ٽ	ٽولُ
ٿ	ٿَنُپ
ث	ثوابُ
د	ڍُهِلَ
ذ	ذرو
ڊ	ڊيِلَ
ڌ	ڌَڪَرُ
ڍ	ڍِگو
ح	حَجامُ
ج	جَمتُ
ڄ	ڄُپ
ڃ	مُڃ

چ	چتوُن
ڇ	ڇٽي
جھ	جهرڪي
ک	کارڪوُن
ڳ	ڳِل
ڱ	سِڱَ
ڳ	ڳيرو
گھ	گهرُ
ڪ	ڪُتو
ق	قَلَمُ
س	سانُ
ش	شينهُن
ع	عادَتَ
غ	غاليچو
ف	فانُوس
ڦ	ڦِڦَرُ
ط	طوطو
ظ	ظالِمُ
ص	صندُوق
ض	ضعيفُ
ر	رات

ز	زنجير
ڙ	ماڙي
ڻ	وَڻُ
ي	يار
و	وَلِ
ل	لَٽِ
ء	پيئڻُ
م	مَسُ
ه	شاه

Lesson XII | बारहवां पाठ | سَبَقُ ٻارهون

Part I

मात्राओं का अभ्यास

او	اَ	اي	آ
ٽوٽو	اُٺ	جَسولي	ڪَملا
لوٽو	اُپَ	ڊرؤپدي	اِندرا
ڪوٽو	اُڦُ	سُهٽي	جسودا
ڇوٽو	ڏُڌُ	گانڌِي	گِدِڙا

اُون	اوُ	آن	آءِ
ڏَڏُون	ڇوُ ڇوُ	مان	آءِ
ٽوُن	بَدِبوُ	ڪان	سوُداءِ
ڇوُن ڇوُن	سوٽوُ	ٽان	لڳاءُ - لڳاءِ
ڇِڪوُن	ڪَدوُ	ڏان - ڏان	پِڪاءُ - پِڪاءِ

ٻوُن	ٽَد	نُهن
ڏوڏيوُن	رامچَندُ	ڏِيهُن
باداميوُن	ڪَمَندُ	ميهَن
ٽوريوُن	هِندالو	شيِهَن
ڀِيڻيوُن	هندستان	

(م ڇ)

Moustaches	مُڇَ
Crocodile	مَڇ
Hint	ميڇ
fish	مڇي
	ڇِمِ ڇِمِ
	ڇَميان

(پ ٽ)

Son	پُٽُ
Floor	پَٽُ
Curse	پِٽَ
Bandage	پَٽي
Belt	پَٽو
grandson	پوٽو
Stich	ٽوپو
Jump	ٽَپُ

(ٽ ڇ)

Crown	ڇَٽُ
Umbrella	ڇَٽي
Whim	ڇَٽو
Small	ڇوٽو
License	ڇوٽ
Holiday	ڇُٽي

(ڪ ٽ)

Not to talk	ڪِٽي
Sindhi sweet-snack	ڪُٽي
Two-paise coin	ٽَڪو
Vaccination	ٽُڪو
Cutlet	ٽِڪي
Coat or Fort	ڪوٽُ
Blouse	ڪوٽي

Lesson XII — बारहवां पाठ — سَبَقُ ٻارهون

Part II

मात्राओं का अभ्यास

اَ

ڀَرَتَ جَمَ جَمَ

ٻَ هَٿَ اُٿَ

آ

ڪارا بادَلَ آيا

تازا ساوا ٻَنَ آهِنِ

اِ

اِٿي آءِ

وِمِلا گيتُ يادِ ڪَرِ

اِي

سِيتا لِکُ

ڪتابَ جي قِيمت گهٽِي ؟

اُ

ڏُرُ اُٺُ ڏِسُ

اُما اُڃُ گُلَ وَٽُ

اُو

خشُو ڇُو ڇُو ريل ڏِسُ

ڏُو ڏُو ڏاٽاَ ڇلا ٻُراٽا.

اي

ليبن ڏينِ ۾ سِڏُو رَهُ

پيپرُ ، پيپنِ سان ليپکُ لِکُ

ائي

عينڪ نہ پاءِ

ميدان چراگاه پاٽيءَ هيٺ آهِنِ

او

ڀوڀو ڏُڏُ سان کاءُ

وَڻَ جو ڇوڏو لاهِ

ائو

مؤت سبِ وَتِ اَچي ٿو

سؤتِ ڪنهکي وَٽندي ؟

اوُن

هُنَ باهِ جوُن ڇپوُن ڏِٺيوُن

اَڇو نہ ڳايوُن نچيوُن

آن

مان پيِنگهَ لُڏان ٿي

دِلِ ۾ ڏُکَن تا ڏوُنهان

लेन देन	Business	ليں دين
सिन्धी चपाती का एक नमूना	Sindhi Chapati from Bajar or Jawar	ڍوڍو
वलकल	Barks	ڇوڏو
लपटें	flames	ڄڀيون
	Green plains	ميدان
सौतनि	Co-wife	سؤت
झूला	Swing	پينگھ

Lesson XIII — سبق ١٣

Now we have to remember only the words for 20,30,40, 50, 60, 70, 80 and 90 prefixing ٻه or ٽي as the case may be.

١ هڪ	٢٦ ڇويهه	٥١ ايڪونجاهه	٧٦ ڇاهتر
٢ ٻه	٢٧ ستاويهه	٥٢ ٻاونجاهه	٧٧ ستهتر
٣ ٽي	٢٨ اٺاويهه	٥٣ ٽيونجاهه	٧٨ اٺهتر
٤ چار	٢٩ اُڻٽيهه	٥٤ چوونجاهه	٧٩ اُڻاسي
٥ پنج	٣٠ ٽيهه	٥٥ پنجونجاهه	٨٠ **اسي**
٦ ڇهه	٣١ ايڪٽيهه	٥٦ ڇاونجاهه	٨١ ايڪاسي
٧ ست	٣٢ ٻٽيهه	٥٧ ستونجاهه	٨٢ ٻياسي
٨ اٺ	٣٣ ٽيٽيهه	٥٨ اٺونجاهه	٨٣ ٽياسي
٩ نَوَ	٣٤ چوٽيهه	٥٩ اُڻهٺ	٨٤ چوراسي
١٠ ڏهه	٣٥ پنجٽيهه	٦٠ **سٺ**	٨٥ پنجاسي
١١ يارهن	٣٦ ڇٽيهه	٦١ ايڪهٺ	٨٦ ڇهاسي
١٢ ٻارهن	٣٧ ستٽيهه	٦٢ ٻاهٺ	٨٧ ستاسي
١٣ تيرهن	٣٨ اٺٽيهه	٦٣ ٽيهٺ	٨٨ اٺاسي
١٤ چوڏهن	٣٩ اُڻيتاليهه	٦٤ چوهٺ	٨٩ اُڻانوي
١٥ پندرهن	٤٠ **چاليهه**	٦٥ پنجهٺ	٩٠ **نوي**
١٦ سورهن	٤١ ايڪيتاليهه	٦٦ ڇاهٺ	٩١ ايڪانوي
١٧ سترهن	٤٢ ٻائيتاليهه	٦٧ ستهٺ	٩٢ ٻيانوي
١٨ ارڙهن	٤٣ ٽيتاليهه	٦٨ اٺهٺ	٩٣ ٽيانوي
١٩ اُڻويهه	٤٤ چوئيتاليهه	٦٩ اُڻهتر	٩٤ چورانوي
٢٠ **ويهه**	٤٥ پنجيتاليهه	٧٠ **ستر**	٩٥ پنجانوي
٢١ ايڪويهه	٤٦ ڇائيتاليهه	٧١ ايڪهتر	٩٦ ڇهانوي
٢٢ ٻاويهه	٤٧ ستيتاليهه	٧٢ ٻاهتر	٩٧ ستانوي
٢٣ ٽيويهه	٤٨ اٺيتاليهه	٧٣ ٽيهتر	٩٨ اٺانوي
٢٤ چوويهه	٤٩ اُڻونجاهه	٧٤ چوهتر	٩٩ نوانوي
٢٥ پنجويهه	٥٠ **پنجاهه**	٧٥ پنجهتر	١٠٠ سؤ

Lesson XIV — १४ पाठ — سَبَقُ ١٤

Letter — चिट्ठी — خط

(١)

پيارا پُٽ سُريش

ڪيئن آهين؟ گهرِ ڇو نه ٿو اَچين؟ سيتا آئي آهي. اَمي ليڪ هوندي. بابا توکي پيار ڏنا آهن. جلدي اَچج.

تُنهنجي ماءُ

روهڻي

(٢)

پياري مِني اُمي

ٿورڙا سال پيرين پَوَڻَ بعد لکان ٿو ته مان چڱو ڀلو آهيان. توُن چِنتا نه ڪر. مان ڏياريءَ تي ايندُسِ.

نِمرتا سان

تُنهنجو پُٽُ

گوبِندُ

سنڌو

پياري ڀيڻ

منڙي ساهيڙي

پيارا دادا

پيارا ڀاءُ

وڏِيڪ سڪ

پيار ڏج

Lesson XV   १५ पाठ   سَبَقُ ١٥

١- ڀارَتَ ۾ دلير ناريُون آهِنِ.

٢- جهانسيءَ جي راڻي دلير هُئي.

٣- ساوتريءِ ۾ بہ ڄِڄهي هِمَتَ هُئي.

٤- لکشمي انگريزن سان لڙي ۽ ساوتري

مؤت سان وڙهي هُئي.

٥- دروپدي ۽ ڪؤشليا ودوان ناريُون هيُون.

٦- سيتا ۽ انوسوُيا پوترتا جون مؤرتون هيُون.

٧- اِندرا گانڌي بہ اَنياءَ، غريبيءَ ۽ اَڻهاڻائيءَ سان لڙي رهي
آهي.

٨- سِنڌ جي راڻي لاڏي جنگ جي ميدان ۾ لڙي هُئي

Now we must try to read without the vowel Sign

अभी मात्राएं न देकर पढ़ते हैं।

رام لڇمڻ ڀائر آهن.

ڀارت اسانجو ديش آهي.

منهنجو گهر وڏو آهي.

سيتا رام جي زال آهي.

Lesson XVI १६ पाठ سَبَقُ ١٦

۱) ماءُ چوي مُنهنجا مِٺڙا لال
ماڻين جواني جيئين سؤ سال

۲) پيءُ چوي منهنجا مِٺڙا ياءُ
شل نہ لڳيئي ڪوسو واءُ

۳) ياءُ چوي تو ڏِنو مون پيار
تون بہ ڏِسندينءَ سَدا بَهار

۴) زال چوي لڳي سُرهي هِيرَ
موتُ ملوڪَ مُنهنجا مِيرَ

۵) گهوٽ چوي تُنهنجي اَکِ ۾ ماڪِي
مُنهنجو سَنڌو بہ پريندو اِها ساڪِي

۶) ٻارَ کي نِڪتو ماتا جو داڻو
سُرَ ۾ ڳائي ٿي ماءُ اوراڻو

۷) مُنهنجي گهرَ ۾ آهي شادي
لاڏا ڳائي ٿي سيتا دادي

Marriage Songs لاڏا (2) May you Enjoy life ماڻين جواني (۱)

May you be away from any trouble ڪوسو واءُ نہ لڳيئي (۲)

May you be alway happy سدا بهار ڏسندينءَ (۳)

My Lord (my ruler) مُنهنجا مير (۴)

He will Second it ساڪي پريندو (۵)

A particular Sindhi Song Sung to the child suffering from small-pox. اوراڻو (۶)

Lesson XVII   १७ पाठ   سَبَقُ ١٧

काल   Tense   زمان

(a) Present Tense   वर्तमान काल   زمان حال

पुल्लिग Masculine جنس مذکر	स्त्रीलिंग Feminine جنس مونث
مان ڳايان ٿو	مان ڳايان ٿي
I Sing	
اَسين ڳايون ٿا	اَسين ڳايون ٿيون
We Sing	
تون ڳائين ٿو	تون ڳائين ٿي
You Sing	
توهين ڳايو ٿا	توهين ڳايو ٿيون
You Sing	
هوُ ڳائي ٿو	هوءَ ڳائي ٿي
She or he Sings	
اُهي ڳائين ٿا	اُهي ڳائين ٿيون
They Sing	

(b) Past Tense   भूत काल   زمان ماضي

Same as In Feminine

مون ڳايو
اسان ڳايو
تو ڳايو
توهان ڳايو
هُنَ ڳايو
اُنهن ڳايو

(c) Future Tense	भविष्य काल	زمانِ مستقبل
مان ڳائيندس		مان ڳائينديس
آسين ڳائينداسين		آسين ڳائينديوسين
توُن ڳائيندين		توُن ڳائيندينءَ
توهين ڳائيندا		توهان ڳائينديون
هوُ ڳائيندو		هوءَ ڳائيندي
اُهي ڳائيندا		اُهي ڳائينديون

Lesson XVIII पाठ १८ سَبقُ ١٨

Infinitives

(١) کائِڻُ खाना To eat مان اَنبُ کان تي
I eat a mango मैं आम खाती हूं

(٢) پيئَڻُ पीना To drink اَسين شربت پيئَون ٿا
We drink Sharbat हम शरबत पीतें हैं

(٣) سُمهَڻُ सोना To sleep تون بستري تي سمهين ٿي
You are sleeping on bed. तूं बिस्तर पर सोती है।

(٤) جاڳڻ يا اُٿڻ To get up توهين جاڳو ٿا
to be awake जागना
You are waking up तुम जागते हो

(٥) وِهڻ बैठना To sit هو ڪُرسيءَ تي ويهي ٿي
She sits on the chair. वह कुरसी पर बैठती है

(٦) اُٿڻ يا بِيهڻ To stand खड़ा होना اُهي ميز تي بيهن ٿا
They are standing on the table वे मैज़ पर खड़े है

(٧) پڙهڻ To study or to learn مهتاڻيءَ ڪتابُ پڙهيو
(finished reading) or to read पढ़ना
Mahtani read the book (Past Tense)

(٨) لِکڻ लिखिना To write اَسان گيت لکيو
We wrote the song.

(٩) اَڀياسُ ڪرڻ अभ्यास करना گيتا جو اَڀياس ڪرڻ گهرجي
We should study Geeta. To study

(١٠) اَچڻ आना To come اِندرا گانڌي بمبئي ايندي
Indira Gandhi will come to Bombay.

(١١) وڃڻ To go जाना مهنجو مامو اِسپين ويندو

(١٢) صفا ڪرڻ يا صاف ڪرڻ To clean साफ़ करना
هوءِ ڏياريءَ تي گهر صاف ڪندي
She'll clean her House on Diwali.

(١٣) اُگهڻ To clean نڪ اُگهه
Clean your Nose. नाक साफ़ कर

(١٤) وَڍڻ To cut काटना اَنب وَڍِ تہ کائون
Cut the mango, so that we can eat it.

(١٥) ڳالهائڻ बात करना To talk هُنَ ويدن جي سکيا تي ڳالهايو
She spoke on the teachings of vedas.

(١٦) ٻُڌائڻ कहना या सुनाना To tell آکاڻي ٻُڌاءِ
Tell the story.

Lesson XIX — पाठ १९ — سبق ١٩

दिनों के नाम — Days — ڏينهن

Kamla, come inside the house. — ڪملا گهر اندر اچ

Sohan, you go outside — سوهن ! تون ٻاهر وڃ

Keep the fruits on the table. — ميز تي ميوو رک

Today is Sunday — اڄ آرتوار آهي

Yesterday was Saturday — ڪالهه ڇنڇر هو.

Tomorrow is Monday — سڀاڻي سومر آهي.

Day after tomorrow is Tuesday. — پرينهن منگل ٿيندو.

Two days after tomorrow will be Wednesday — ترينهن ٻڌر هوندو.

we'll do the Pooja (Satya Narayan's Katha) on Thursday. — وسپت ڏينهن ڪٿا ڪبي.

جمع ڏينهن ته هوءَ پيڪي ايندي

On Friday she will come to her mother's place.

Lesson XX पाठ २० سَبَقُ ٢٠

सम्बन्ध Relationship مٽِي مائٽي

هوءَ منهنجي ڌيءَ آهي.
مان هُن جي ماءُ آهيان.
هيءَ منهنجي ڏوهٽي آهي.

ڏِسُ مُنهنجو پوٽو ڪهڙو نہ سُهڻو آهي؟
ڏاڏي تي ويو آهي.
مُنهنجو سهرو بہ اَهڙو ئي هو.

منهنجي نوان ولائت ويئي آهي.

منهنجي ڀَاجائي هِتي ئي رهندي آهي.
منهنجو ماسَڙُ ڪالهہ گُذاري وِيو.

Mother ماءُ
daughter ڌيءُ
Father پيءُ
Son پُٽُ
Brother ڀاءُ
Sister ڀيڻُ
Mother's sister ماسي
Father's sister پُڦي
Mother's sister's husbund ماسَڙُ
Father's sister's husband پُڦَڙُ

Mother's sister's son	ماساٽُ
Father's sister's son	پُڦاٽُ
Father's brother's son	سؤٽُ
Mother's mother	ناني
Father's mother	ڏاڏي
Elder Sister	دادي
Elder Brother	دادا
Sister-In-law (Husband's sister)	ننانَ
Sister–in–law (Brother's wife)	ڀاڄائي
Brother's daughter	ڀائٽي
Sister's daughter	ڀاڻيجي
Husband's brother's daughter	ڏيروٽِ
Mother's Sister's daughter	ماساٽِ
Father's Sister's daughter	پُڦاٽِ
Father's Brother's daughter	سؤٽِ
Husband's mother or Wife's mother	سَسُ
Husband's Father or Wife's Father	سهرو

Lesson XXI पाठ २१ سَبَق ٢١

Parts of the body शरीर के अंग

Shoulders	ڪاڇا	Neck	ڳچي
arms	ٻانهون	Head	سِي يا متو
hands	هٿ	Hair	وار
fingers	آڱريون	(Parting of hair سينڌِ)	
	ڏ ـٽي	(Vermillion mark ٽِلڪ)	
Middle finger	وچين	Fore head	پيشاني للاٽ يا نرڙ
Little figer	چيچ	eyes	اکيون
	ٻاچ	Pupils	پتليون
Thumb	آڱوٺو	Eye lashes	پنبڙيون يا ڇپر
Wrist	ڪرائي	Eye blows	ڀروُن
Nails	نهن	ears	ڪَن
Legs	ڄنگهون	ear lob	پاپڙي
	ٽنگون	Nose	نڪ
Thigh	سٿر	Nostril	ناس
Feet	پير	tongue	جڀ
Heal	کڙي	mouth	وات
Ankle	مرو	Lips	چپ
Waist	چيلهه	Teeth	ڏند
Chest	ڇاتي		تارون
Ribs	پاسريون	Throat	نڙي
Back bone	ڪرنگهو	Chin	کاڏي
Stmach	پيٽ	Cheek	ڳل
Glands	ڳلهڙا	Moustache	مڇ
Nerves	نس يا رڳ يا نبض	Beard	ڏاڙهي
Knees	گوڏا	(Perspiration پسينو يا پگهر)	
intestine	آنڊا	(Skin چمڙي)	

Lesson XXII — पाठ २२ — سبق ٢٢

چيزن جا نالا

تازيون ڀاڄيون

ٽماٽا	Tomatoes
پٽاٽا	Potatoes
ڀينڊيون	Ladies fingers
گجرون	Carrots
توريون	
ٿُوم	
پالڪ	Spinch
گُل گوبي	Cauli-flower
پن گوبي	Cabbage
سوئا	
چُوڪا	Sour-Spinch
واڱڻ	Brinjal
ڏاٽن جا پن	
ڪوٿمير	
ڪچالو	
سُورڻ	
پيٺو	
گوگڙو	
بصر	Onion

تازا ميوا

انب	Mangoes
صوف	Apples
ڪيلا	Bannana
گدرا	Melon
چانهين يا هِدوانو	Water-melon
چِڪون	Chikoo
ڪمند	Sugar Cane
ڏاڙهون	Pomegranate
انگور ڊاک	Grapes
تازي ڪتل	Dates
ڪشمش	Grapes without seeds
سردو	white melon
تازيون باداميون	Fresh Almonds
تازا اکروٽ	Fresh-wall-nuts
پپيتو	
سيتاڦل	
ٻير	Berries
زيتون	Olive

سُکا میوا

بادامیون Almonds

اَکروٹ walnuts

زردالوٗ

نیضا

ڈوڈیون Pistachoi-nuts

کاجا Cashew nut

پستا Pistachio

Lesson XXIII पाठ २३ سَبقُ ٢٣

Some more words ڪُجهه وڌيڪ لفظ

Adverbs	ظرف
Here	هِتي
There	هُتي
Where-There	جِتي
Where	ڪِٿي
How	ڪئين
This way	هئين
When	ڪڏهين
Then	جڏهين
Then	تڏهين
Why	ڇو
Why	ڇا لاء

Five elements	پنج تتو
Air	هوا
Fire	باهه
Water	پاڻي
Earth	ڌرتي
Sky	آڪاس

Nouns	اسم
Village	ڳوٺ - ڳامڙو
City	شهر
Girl	ڇوڪري
Boy	ڇوڪرو
Man	مرد - پرش
Woman	عورت - زال
Child	ٻار
School	اسڪول
Place-Home	جاءِ - مڪان-گهر
Hospital	اسپتال
Temple	مندر - ٺڪاڻو

Lesson XXIV पाठ २४ سبق ٢٤

Pure Sindhi Words

ٻ

Two	ٻه
Twelve	ٻارهن
Arm or wife	ٻانهن
Cat	ٻلي
Boat	ٻيڙو
Button	ٻيڙو
Bidi	ٻيڙي
Second	ٻيو
Plant	ٻوٽو
For the second time	ٻيهر
Close the door (don't lock it)	ٻيڪر
Name of a Bird	ڪٻر
Toe	ٻٽ

ڄ

Tongue	ڄڀ
Procession	ڄڃ
Uneducated Person	ڄٽ
Musical instrument	واڄٽ
[To surpass وآڄٽ وڄائڻ]	
Lightening	وڄ
Black-berries or Sweet	ڄمون
Birth	ڄمڻ
Net	ڄاري
Devotional Song	ڀڄن
Shyness	لڄ

ڏ

Frog	ڏيڏر
Grandfather	ڏاڏو
Very much or hard	ڏاڍو
Give	ڏي
He-calf of Baffalo	پاڏو
Vanity	ٻَڏِ ٻَڏِ
to be afraid of	ڏَڪَڻُ
Staircase	ڏاڪَڻ
Witch	ڏائڻ
Here	هيڏانهن
There	هوڏانهن
When	ڪڏهين
Where	ڪيڏانهن
To swing	لُڏَڻُ
with	ڳَڏُ

ڳ

Neck	ڳچي
Worry	ڳڻتي
Deliberations	ڳَڻَ ڳوتِ
Eagle	ڳِجهَ
Slow	ڳَمِ
To search	ڳولَهڻُ
Woodcutter	ڳيرو
Knot	ڳَنڍِ
Sugarcane pieces	ڳنڍيري
Cold	ڳَڱ
Bunch	ڇُڳو
Song	راڳُ
Shine	ٻَهڳڻ

سنڌي ٻوليءَ ۾ ٻٽا لفظ

داد فرياد	ٻٽ پٽ	رهيل کهيل
دهل دماما	ذات پات	رنگ ڍنگ
دم دلاسو	ذري پرذي	رڌي پڪي
دڙڪو داب	ذوق شوق	راند روند
دوا درمل	هوش حواس	چرچو گهٻو
دعا سلام	هٿيار پنوهار	چور چڪور
دانهون ڪوڪون	هڪيو تڪيو	چپو چورو
دنگو فساد	هلت چلت	چورا ڪورا
ڏنڏو ڏاڙي	خون خرابي	چال چلگت
ڏوڙ ڇائي	خرچ پکو	چمڪ دمڪ
ڌن دولت	خط پٽ	چڱو چوکو
ڌڪا ٿابا	حڪيم طبيب	چهر ٻهر
ڌڻي سائين	حساب ڪتاب	چهل پهل
ڌڻي ڌوڻي	حيلو وسيلو	شادي مرادي
ڏس پنڌ	يٽ شٽ	شان مان
ڏک ڏولاوا	ياري دوستي	شان شوڪت
ڏٽو مٽو	راڄ ڀاڳ	شيل شڪار
ڏيک ويک	روڄ راڙو	شڪل شبيهه
ڏک ڏاڪڙا	روڻ پٽڪو	• صلح سانت
ٻپ ٻاڪ	ريت رسم	سار سنڀال
ٻؤل ٻيل	رلٽو ملٽو	سڌو سنواڻو
ٻؤل چچ	رٺي ڪٺي	گاهه ٻنو
ٻڪ ٻوڙ	راڃي رڄي	پٺسو پنجڙ
ٻوڙ ٻڳا	رڙهه لڙهه	

Publisher's Note

This book is an invaluable guide for those who desire to learn Sindhi language on their own and also of a greater value for the growing number of children who are either convent educated or educated in Hindi medium, but know only the spoken Sindhi language, mainly due to its usage in their homes. That this book has proved to be a boon to a great number of our people is borne out by the fact that it has been out of print for a number of years and that there is an increasing demand for it.

Today there is a growing awareness among our highly educated youth (not knowing their mother-tongue) to know all about their cultural heritage, literature and history. This awareness has been aroused in them by their interaction and intermingling with scholars, academicians and professionals of other communities. Participating in socio-cultural meets and in a variety of conferences, where the exchange of ideas takes place at fairly higher levels of understanding, our young men and women feel acutely embarrassed at their own ignorance of their own mother-tongueand cultural heritage. In order not to loose their "IDENTITY" they increasingly yearn - slowly but steadily - to learn their mother-tongue.

Sindhis settled abroad too are very conscious of keeping in touch with the mainstream of SINDHI life, customs, conventions, etc. through journals and books. They therefore feel the necessity of inculcating in the minds of their younger generation, the idea of learning their mother-tongue, so that in the future they may not loose their "IDENTITY". Hence there is a great need for this type of book not only in India, but overseas too.

On the other hand, at present, in our society where Sindhi language has started slipping away from our present and future generations at a very rapid pace, the danger of it remaining only a spoken language does not seem to be a remote reality. No wonder therefore a number of socio-cultural organisations and well-meaning, socially-con-

scious individuals have started conducting special classes to impart knowledge of our mother-tongue to the younger generation. We therefore feel it our duty to bring out a new edition of this book written by so eminent an educationist and writer of not ordinary repute, Prof. (Miss) Popati R. Hiranandani and thereby add, whatever little we can,to the efforts of enlightened sections of our community in the cause of preserving the language of the land of an ancient civilisation of Mohan-jo- Daro and through it the "IDENTITY" of our community.

April 24,1989

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1

JHULELAL BERA PAR

by Popati R. Hiranandani

Let our water-God, Jhulelal, help the boats reach the shores safely; Water-God or 'Varundev' is the dominant God warshipped by the Sindhis. This water-god is known to us as 'Uderolal' or 'Jhulelal'.

Jhulo means a swing. The waves of the river Sindhu move forward and backward rythmically like a swing. And 'Lal' means the loved one.

Hence the name Jhulelal. Water and the boat occupy a very significant place in the life of the Sindhi people. Sindhis have been carrying on business in foreign lands since centuries... They used to fill their big boats with merchandise and leave for distant and unknown lands. The wives of these businessmen used to worship the water-god praying for the safe return of their husbands.

A host of hymns and songs by the name of 'Panjras' have been born out of worship of 'Uderolal' or 'Jhulelal'.

After the partition of the country, the word 'Jhulelal' has become the clarion cry of the Sindhi Hindus, though both Hindus and Muslims of Sind worship river Sindhu. The Sindhi Muslims refer to Sindhu water as 'Zinda-peer' - the living-god.

SINDHI FOLKLORE

It is interesting, to be conversant with the popular legends of Sind.

There are several versions of these stories, but I am reproducing here the most common versions of the seven important folk-tales. These are:

1) Umar-Marui 2) Mumal-Rano 3) Sasui-Punhoon 4) Soorath-Rai Diyach 5) Lila-Chanesar 6) Suhini-Mehar and 7) Noori-Jam Tamachi.

The bulk of Sindhi literature revolves round these stories. Almost every writer of prose or poetry has used these stories as the raw material for his philosophical essays or poems. Idioms, proverbs and allegories referring to the characters and incidents of these folktales are also merged into the common man's language.

Popati R. Hiranandani

UMAR - MARUI

The immortal Sindhi heroine Marui, who is chaste and pure like Sita, is also the symbol of patriotism. Her loyalty towards her country and her way of living very representative way of life of Sindhis of those days - are two main under-currents of the folk-tale.

Marui was betrothed to Khetsen when she was a mere child. She grew up to be the Belle of the village.

Her servant Phogsen was attracted to her and asked for her hand. But he was refused. Infuriated, he went to Amarkot, the capital of Sumra rule and described the matchless beauty of Marui to the Sumra king Umar. He ignited the curiosity of the king in such a way that the king became restless to see the feminine-charm incarnate, Marui, for himself. he also informed the king that Marui went to fetch water from the village-well every day, early in the morning.

Umar Proceeded to the village on the swift camel and seeing the enchanting beauty of Marui, kidnapped her and brought her to his palace. But Marui was not of loose principles. She was made of much sterner stuff than Umar could imagine. She refused to succumb to the lure of ornaments and jwellery, finely designed dresses and silken wardrobe, scented oils and rich food-stuff, offered to her.

She preferred her straw-thatched hut to the palace of Umar, rough berries to the choicest sweets, thorns and threads to the ornaments bedecked with dazzling diamonds. When Umar failed to attract her attention by persuasive means, he used threats. But she was not to be cajoled by the pressures. Instead, she requested Umar to treate her like his sister and send her back to her people - Marus. She taunted Umar by saying 'You should be ashamed of your behavior. You are a ruler, but instead of protecting your subjects and the modesty of the women-folk, you

are kidnapping them. Instead of looking after the people you are robbing them of their daughters, their honour.'

Marui pined for her people. She used to stand at the verandah for long hours, waiting and hoping to see someone from her village who could help her. She requested Umar that in case she died at his palace, her corpse should at least be handed over to her folk. When her dead body would feel that touch of the dust of her land, she would regain her breath and come back to life!

At last, Umar relented.

He sent her back to her people with several gifts and presents which a sister receives from her brother.

However, she was not accepted by her people at her place. She had to hold a hot iron bar in her hand in order to prove her chastity.

When Umar heard about it, he brought his army to her village. he was himself willing to undergo any ordeal to prove that she was pure. But Marui urged him not to intervene. She proved her chastity by going through the ordeal and was taken back in the fold of her village-folk.

MUMAL - RANO

Raja Nand, who ruled Mirpur-Mathelo in Sind, was the father of nine daughters.

Among all the princesses, Mumal was the most beautiful and Sumal was the wisest one.

Both the sisters were very much attached to each other.

Raja Nand possessed a broken tooth of an animal. The tooth had some magical power. Holding it in his hand one could convert a watery tract into a dry land. Hence Raja Nand could hide his treasure in the bed of river.

Once, when the Raja went for hunting he left the tooth with

Mumal who was his favourite daughter.

Mumal did not know anything about·the magical power of the tooth and the hidden treasure.

But the secret of the miraculous power of the tooth came to be known to a neighbouring king. He was waiting for the opportunity. When he heard that King Nand was away from his Capital, he disguised himself as a poor man and requested Mumal to handover the tooth to him for an hour or two as his son, the only child in the family, was suffering from a deadly disease and the tooth had got the healing powers. Mumal felt pity on this poor man and she gave away the tooth to him.

The smart king stole the royal treasure and brought back tooth and gave it back to Mumal.

When Raja Nand came back to his palace, he did not know about the loss of his treasure. After a few days, when he went to see his treasure he could not find it, Enraged, he asked Mumal whether she had parted with the tooth in his absence? Mumal told him about the poor man in distress whom she had given the tooth. The king was very angry. He ordered Mumal to leave the palace immediately. Sumal came to the rescue of Mumal and promised her father that she would collect wealth equivalent to his lost treasure.

Sumal built a palace on the banks of the river Kak near the Capital city of Ludano.

The palace was full of illusions which could frighten even the bravest warrior.

Then she proclaimed that whosoever will reach Mumal who stayed at the top floor of the palace, will win her hand.

Mumal used to sit in the balcony of the Kak Mahal adorning herself with fine ornaments and beautiful clothes. She bedecked herself in order to kill the woo-ers with her glances. Many kings, Princes and noblemen came to Kak Mahal which was inhabited by not only Mumal but also by a number of

beautiful lasses who were like night-lotuses. Some of these suitors lost their lives and the others their valuable possessions in the form of crowns, ear-rings, breacelets, necklaces, rings, belts etc. Which went to Raja Nand's treasure and the game went on and on...

One day, Hamir Sumra, who ruled Amar-kot, went hunting with his three ministers. In the forest they met a king who had lost everything in his pursuit of winning the hand of Mumal. He described the peerless beauty of Mumal to Hamir and his ministers. On hearing this, Rano, also known Sodho and one of the ministers of Hamir, expressed his desire to set out for Mumal's palace kak Mahal. The other also went with him, however, reluctantly.

Rano could see through the deceptive illusions of the palace and he was successful in reaching Mumal.

Hamir Sumra and his friends went back to their own palace after their attempt to reach Mumal and loosing their wealth, in their effort to do so.

Rano was married to King Hamir's sister. He did not want to disclose to Hamir the fact of his success in winning Mumal. It suited Mumal also very well because she had still to collect the riches for her father. So, they married secretly and devised a plan whereby Rano came to Mumal every night and left her palace early in the morning.

One day, Rano's wife happened to see him leaving his palace in the dead of the night. She told her brother Hamir who went to check up his stable of camels. He noticed the red dust on the feet of one of his fast running she camels and at once found out the secret because he had seen the red dust in the vicinity of Mumal's palace. He arranged to replace the fast camel with a lame one after ensuring that Rano had no knowledge of it.

On the other hand, as the night progressed, Mumal grew restless. It was long past the time of arrival of Rano and he had

not yct come. She could not sleep because with the passage of time she had developed decp love for Rano. she hit upon a plan.

She requested her sister Sumal to dress like a man, put upon a turban and lie besides her so that she could rest for an hour or two free of care.

After a while, Rano came and on seeing a man sleeping with Mumal, was thunder struck. He thought that mumal had been unfaithful to him and he felt very hurt. In his anger, he thought for a moment that he would slay both, Mumal and her 'paramour' But very soon, his love for Mumal and his decency took control of him and he left the palace silently. But in order to let Mumal know that he had come that night, he left his stick by her side.

When Momal awoke, she saw the stick and was very distresse . She soon realised that her foolish prank had enraged Rano. Thereafter, she sent several messages to Rano but he even refused to see the messenger. At last, Mumal reached Amarkot, disguising herself as a businessman. She befriended Rano and they became fast friends. Every day they used to dine together and play the game of dice.

One day, Rano saw a mole on the wrist of Mumal when she was about to throw the dice. He recognised her immediately and abruptly left the place without paying any heed to Mumal's entreaties.

Loosing all the hopes and being spurned by her beloved husband, Mumal burnt herself on a wooden pyre. As soon as the news reached Rano, he rushed to the spot. But alas, it was too late. Knowing that it would be a torture for him to live without Mumal, he also jumped in the burning pyre. The sky-touching flames soon engulfed him. Both the lovers were thus united by the holy fire.

LILA - CHANESAR

Chanesar was also a king from Sumra dynasty. He ruled over Devalkot near Tatta. He had defeated some rulers who used to pay him taxes and respected him as a brave warrior.

His queen Lila was a wise woman and though she was not a beauty, her husband loved her, so much that unlike the other rulers of those times, he was very faithful to her. She was the only queen who reigned over his heart.

Princess Kaunroo, the daughter of Rai Khangar, heard about the glory of King Chanesar and fell in love with him without even meeting him. But her father, a Solanki ruler of Lakhpat (Lakhpat is now in Kutch), could not gather enough courage to approach the mighty king Chanesar who was also well known for his devotion to his wife Lila.

Princess Kaunroo, determined to win over Chanesar's heart, disguised herself as a maid-servant and worked as such in the palace of queen Lila. While working in the palace, she came to the conclusion that she had no chance of winning over the heart of her loved one in the face of the unbreakable barrior of unlimited love of King Chanesar for queen Lila, Her enchanting beauty appeared to her of no avail and she felt depressed.

Once, feeling lost, lonely and miserable, Kaunroo gave vent to her melancholy by singing a sorrowful song in the silence of the night. On hearing the song, Lila became curious. She went to Kaunroo's room and started probing into Kaunroo's life.

Kaunroo came out with the truth. She told Lila that she was in fact a princess and her deep love for Chanesar had brought her to the palace to work as a maid-servant.

While she was narrating her story, a beautiful necklace of pearls was peeping through her blouse. Lila was fond of ornaments and she soon came to know that Kaunroo's necklace was an extra ordinary 'Nav-Lakha' (of nine Lakhs value) necklace. The pearls of necklace were carved with some intricate designs. Sensing that queen Lila had fallen for the neclace,

Kaunroo acted smart. She agreed to part with the necklace on the condition that she will be allowed to stay with Chanesar for one night.

Lila, being wise, thought of a plan. She will get Chanesar drunk and send Kaunroo to his bed-chamber, when he will be unconscious and will not be in a position to either notice or recognise Kaunroo. But Kaunroo was also a princess and not a dumb one at that. She was well-versed with the games palace politics. When she went to Chanesar's bed-chamber, she managed to wake up Chanesar with her amorous advances and on his coming to full senses she told him that Lila had sold him to her by accepting the 'Nav-lakha' necklace in return.

Chanesar was shocked beyond words to learn the story of Lila's betrayal for whom he had unlimited love. And how sad!

Lila had given him away for just an ornament. He became disgusted with her behaviour and ordered her to leave the palace forthwith.

Lila realised her mistake. She wailed and wept and asked for her husband's pardon. But the king would not listen to her entreaties.

Lila went to her parents.

Lila's cousin was engaged to one of the trusted ministers of king Chanesar. Lila requested the groom to bring Chanesar at the wedding reception. At the request of his minister Chanesar came to participate in the feast.

At the wedding reception, Lila covered her face with a veil and started dancing. The veiled damsel was very graceful and her movements were so rythmic that Chanesar wanted to know as to who the lady was.

Lila lifted her veil and fell at the feet of her beloved husband. Finding her lord still affectionate, the flame of Lila's life extinguished and Chanesar also accompanied her on her jouney to heaven.

SASUI - PUNHOON

Sausi was born to a Brahmin. While preparing her horoscope, he found that she was destined to marry a Muslim. Being a Brahmin, he could not digest the idea of his daughter marrying a Muslim. So he put her in a wooden box and threw it in the river. But as fate would have it, the box did not sink.

It floated towards the opposite banks of the river and was found by a Muslim washerman named Mohamed. On seeing a lovely child in the box, he decided to bring it up as his own child. The child grew up into a lovely maiden. The fame of her beauty and charm spread like the smell of musk.

Punhoon, the prince of Makran fell into love with her without even seeing her. He was very eager to go to Bhambhor-Sasui's place, and meet his dream-girl. He disguised himself as a perfume-seller and came to Sind. Sasui's friends told her about the handsome man who had come to sell Attars, perfumes and musks.

Sasui came to buy perfumes and she fell in love with him instantly. It was love at first sight indeed. Punhoon became a washerman for the sake of his sweet-heart. Whenever he made a mistake in ironing the dresses or washing clothes, Sasui and her friends came to his rescue. Mohamed was very fond of his daughter Sasui. He wanted to see her happy.

He did not want Punhoon to go back to his kingdom. So he insisted upon Punhoon to give up his parents' abode and adopt Bhambhor as his permanent place of stay.

Punhoon readily agreed to this condition. He took to washerman's work and after his marriage to Sasui, settled in Bhambhor.

Both, the bride and the groom, were very happy. But Punhoon's parents were not able to digest the news of their son's marriage to a washerman' daughter.

Punhoon's father (the King of Makran-Ari-Jam, belonging to the 'Ari' dynasty of Baluchi Kings) sent his three sons to Bhambhor, instructing them to bring Punhoon back to Makran. when the princes reached Bhambhor, Sasui welcomed her brother-in-laws. She tried to make them comfortable with good food and fine wine. But Punhoon refused to go back to his kingdom. His brothers therefore, made a plan to take Punhoon back by force or by some deceptive means. They got him stone-drunk, one night, and kidnapped him by tying him securely to the camels.

When Sasui awoke and found that her beloved has been kidnapped she cursed the camel which had taken away her beloved. Her father and friends tried to pursuade her to give up the thought of following Punhoon by foot as it was mountainous track. But she was so determined to go to Makran that nothing could prevent her from going.

Shah Abdul Latif's poetry is full of the descriptions of Sasui's barefooted Journey through the deserts, and dune hills, thorny paths and the tracks full of stones.

On her way to Makran, Sasui saw a shepherd and enquired from him whether he had seen the caravan going that way. Finding a beautiful girl unaccompanied by anyone, the shepherd was keen on molesting her.

Sasui sense his intentions and prayed to Mother Earth to give her place in her own arms and save herhonour.

Mother Earth answered her prayer by cracking up enough so that Sasui vanished inside it leaving the hem of her garment outside.

The shepherd was astonished. He built a tomb over the spot and started worshipping it as a holy shrine of a goddess.

Punhoon was very unhappy too. he just could not continue to live without his Sasui. So he was permitted to go back to his wife.

When he reached the place where a freshly built tomb stood, he recognised the hem of Sasui's garment.

On learning from the shepherd about the disappearance of Sasui, he called his beloved and requested her to give him a little place beside her. Miraculously, the earth opened once again and Punhoon went down.

Thus the lover re-united in blish for ever.

RAI DYACH - SORATH

The King Rai Dyach was the ruler of Jhunagadh. He was a Samma King and lived in his famous fort, Girnar. Rai Dyach had a sister who had no child.

Once she asked for the blessings of a pious Fakir to have a child. The holyman blessed her and told her that she would have a male child. She was very happy. But her happiness was short-lived because the Fakir further told her that the child which was to be born to her, will one day slay her brother Rai Dyach.

In due course, she gave birth to a male child. Ramembering the prophecy made by the Fakir, she was torn between the love of the new born and her brother. However, she decided to get rid of the boy. She put the child in a wooden box set it afloat in the nearby river. The box went floating till it reached the other side of the river.

On that side of the river bank, the box was noticed by a bard (Charan). The bard plunged into the river and brought the box ashore. On opening it he found the child inside the box. He immediately decided to bring up the child as his own. The child was named by him Bijal.

When Bijal grew up he learnt to play various instruments from the bard. He also designed a harp (Kumach or Chang) in which he used dried intestines of some animals as the strings.

The music emanating from his harp was so enchanting that the human beings apart, birds and animals were enchanted by it.

In the kingdom of Rai Dyach, there used to live a potter named Ratna, who had a beautiful daughter called Sorath.

The potter worked for King Anarai who ruled over the territory where Bijal used to stay. When he came to know about the beauty of Sorath, he wanted to marry her. Anarai was a very lustful man.

When he heard about any beautiful lass, he would feel restless until he got her. But Anarai did not know that Sorath, for whom he was longing so much, was none other than his own daughter who had been discarded by him in her childhood and had been brought up by the potter.

Anarai was a coward. He was not able to muster enough courage to enter the territory of Rai Dyach and bring Sorath to his palace.

It was the custom in those days that the groom had to go to the place of the bride. Anarai, however, ordered the potter to bring Sorath to his kindgom instead.

On the other hand Sorath wanted to marry King Rai Dyach - the hero of her childhood dreams. When Rai Dyach came to know the maiden's desire from her friends he took Sorath as his queen.

On knowing that Sorath had married King Rai Dyach instead of him, he felf insulted and became furious. But he was not capable of declaring a war on King Rai Dyach. He was wicked enough to take revenge by some other means.

He announced in his kingdom that whosoever will slay Rai Dyach will receive a handsome award from him. He sent a big plate filled with pearls and diamonds along with his proclamation as an advance payment.

Bijal's wife, attracted by the fortune, accepted the Thal of pearls and diamonds and promised that her husband will fulfill

the ruler's wish.

When Bijal came home and heard about his wife's accepting the advance payment in form of pearls and diamonds, he was simply stupified. He never wanted to be a killer. However, there was hardly any alternative for him. He could not dare break the promise given to the king.

He took his marvellous harp and went to Jhunagadh. When Sorath heard about him and his harp She ordered the gates of her palace to be closed forthwith.

She was very much afraid because she knew Rai Dyach's love for music and that he could do anything to please the Charan.

Bijal started playing upon his harp at the footsteps of Rai Dyach's fort, Girnar.

Rai Dyach heard the melodious tunes while he was sitting in his court. He sent for Bijal and was enthralled by his heavenly music.

Rai Dyach told Bijal that he was very happy to hear his music. The king then asked Bijal that he may ask for anything. Bijal requested Rai Dyach to think again. What, if he asked for Rai Dyach's head? The king was not even perturbed for a moment.

He told Bijal that his music was so precious and rare that even if the king cut of his head a thousand times and gave it to Bijal it would hardly equal the value of Bijal's music.

He therefore urged Bijal to ask for something else. He was prepared to shower all his wealth upon him which will keep Bijal happy for the whole life time.

But since Bijal had come to Rai Dyach with the sole object of getting his head, he did not ask for anything. He was obstinate in his demand for the king's head.

Rai Dyach, cut off his head and gave it to Bijal without any hesitation. When Bijal took the slain head to Anarai, Anarai was

frightened. He was afraid of his own life. He told Bijal that if he could slay such a powerful king as Rai Dyach, he could as well, one day, kill him also.

He ordered that Bijal should be banished from his kingdom. Bijal, not knowing what to do, rushed back to Jhunagadh where Sorath was preparing for self immolation along with the corpse of her beloved husband.

Bijal joined Rai Dyach's head with his body and jumped in the same funeral pyre.

NOORI - JAM TAMACHI

After the rule of the kings of 'Sumra' Dynasty, 'Sammas' came to rule over Sind.

Both, Sumras and Sammas, were Rajputs who later converted themselves in to Muslims.

Once, a Samma ruler, Jam Tamachi, went for fishing to the lake Keenjhar.

There he saw a young fisher woman who was selling fish near the lake. He instantly fell in love with her.

He requested her father to give her hand to him in marriage. The fisherman was only too happy to give his daughter to the king. In appreciation of her beauty, the king named his bride Noori - the "Light", the word "Noor" meaning light and Noori meaning a lass so beautiful that she can brighten the dark place.

The king was very happy to have Noori as his bride. He showered a rain of expensive gifts upon her relatives, the fishermen. He also exempted from all taxes. He would personally listen to their complaints and redress all their grievances immediately.

Norri was declared as the Queen - regnant (Patrani). But Noori was a humble creature. She never showed any sign of

proudness. She remained humble and simple even after her marriage to the king. who found her so and thus he loved her more.

He would make her sit on the throne and fan her with the peacok fan like a slave. Norri also loved him madly.

Unlike other Sindhi folk-tales, which are full of sorrow and sad ends, this is the only love story which sings of union and happiness of the lovers.

SUHINI - MEHAR

The tale of Suhini-Mehar has been turned into a tale of grandeur and glory of river Sindhu by the immortal Sindhi poet Shah Abdul Latif.

The agitated waters the whirlpools, the crocodiles and water animals, the resounding waves during the rains, the sinking boats etc. are very vividly depicted by the poet.

Suhini (The beautiful one)was the daughter of a potter named Tula.

He was very clever in designing and painting his pots. He had taught this art to his daugther also who used to sell the pots at his shop.

A merchant prince named Izzat Beg one day happened to pass by the street-shop where Suhini was sitting by her 'earthen-ware'. As soon as Izzat Beg saw Suhini, he fell in love with her.

Suhini also reciprocated his love.

Izzat Beg became so deeply attached to her that he forgot all about his trade and wanted to remain near his beloved all the time.

He requested Tula to give him some job. Since he did not know anything about pottery he was given the job of looking after Tula's buffaloes. That was how he came to be known as

Mehar (one who tends the Mehur buffaloes).

Every day Mehar used to take Tula's buffaloes to the grazing grounds. Stealthily, Suhini used to take afternoon meals for Mehar. on Suhini's arrival, Mehar used to milk some buffalo and give that milk to Suhini. Both the lovers felt very happy in the idylic atmosphere. But they did not know that their bliss would be short-lived.

After some time story of their love started spreading.

Tula's ears also caught the news of the scandal. He decided to marry away Suhini to some far off place.

Thus she was married to a man named Dum, despite her protests, and was taken to the distant land of Punjab - the native place of Dum.

Mehar was unable to bear the seperation. He set upon the long, tedious journey through many deserets and ultimately reached the place where Suhini was staying. He built his hut on the opposite bank of the river.

He started playing upon a musical instrument. His musical notes reached the ears of Suhini who came running to meet him. They decided to meet every day. Mehar used to swim in the dead of the night and on crossing the river he would find Suhini waiting for him. One day he fell sick. Hence Suhini promised to come and meet him in his hut.

But Suhini did not know how to swim She therefore took one pot and floated with its help to the other side of the river.

They continued to meet each other like this for some days.

After a few days, Dum's sister came to know about Suhini's activities. She was furious at the doings of her sister-in-law who was cheating her brother.

She decided to teach Suhini a lesson. She surreptitiously removed the pot used by Suhini and in it's place kept soft-clay pot which would dissolve in the water after some time.

Suhini, not knowing about the change of pots, went to the

dark hidden corner, took the pot and started for the river.

When she reached the river, it had started raining heavily. But all the rain with its fury and thunders, lightning and gusty winds were not able to deter Suhini from her going to meet her beloved Mehar.

She was not the one who would break promise given to the lover because of worldly hurdles. She jumped into the roaring waves which were dashing against the banks of the river.

The clay-pot soon dissolved and vanished in the water, the big fish surrounded Suhini and the waves hit her mercilessly. She shouted for help. Mehar heard her cries and jumped into the waters.

Hardly had he reached the mid-stream that he noticed drowing Suhini.

He took her into his arms. Suhini also clasped him strongly.

Soon the jumping tidal waves enclosed them in a tight grip and Mehar could swim no more. Suhini and Mehar, thus went down the river and were united in their death.

Arabic — Persian — Urdu — Sindhi Scripts

(1) Arabic, Persian, Urdu, Kashmiri and Sindhi languages are read and written from right to left.

(2) Arabic consits of 28 letters, Persian 32, Urdu 35 and Sindhi 52 letters.

(3) The Arabic–Persian Alphabet:—

Pronunciation		Letter
Ain	عين	ع
Ghain	غين	غ
Fe	في	ف
Kauf	قاف	ق
Khauf	كاف	ک
Gauf	گاف	گ
Lam	لام	ل
Meem	ميم	م
Noon	نوٗن	ن
Vowve	واو	و
He	هي	ه
Ye	يي	ي

Note:— There is no Pa پ in Arabic. Instead there is La لا in Arabic.

Pronuncition		Letters
Alif	الف	ا
Be	بي	ب
Pe	پي	پ
Te	تي	ت
Se	ثي	ث
Jeem	جيم	ج
Che	چي	چ
He	حي	ح
Khe	خي	خ
Daul	دال	د
Zaul	ذال	ذ
Re	ري	ر
Ze	زي	ز
Zhe		
Seen	سين	س
Sheen	شين	ش
Saud	صاد	ص
Zaud	ضاد	ض
Toe	طوي	ط
Zoe	ظوي	ظ

(4) Urdu Alphabet उर्दू लिपि

ا ب پ ت ٹ ث ج چ ح خ د ڈ ذ ر ڑ ز ژ س ش
ص ض ط ظ ع غ ف ق ک گ ل م ن و ہ ی

(5) Difference between Sindhi & Urdu letters.

	Sindhi		Urdu	
भ	Bh	ڀ	بھ	(= ھ + ب)
फ	Ph	ڦ	پھ	(= ھ + پ)
थ	Tha	ٿ	تھ	(= ھ + ت)
ठ	Th	ٺ	ٹھ	(= ھ + ٹ)
झ	Jh	جھ	جھ	(= ھ + ج)
छ	Chh	ڇ	چھ	(= ھ + چ)
ध	Dh	ڌ	دھ	(= ھ + د)
ढ	Dh	ڍ		
ख	Kh	ک	کھ	(= ھ + ک)
				ڄ = ي + جھ

(6) There are 32 Letters in the Persian Alphabet. Of these four are peculiar to the Persians, eight are peculiar to the Arabs and 20 are Common to the Persians and the Arabs. The four letters پ - چ - ژ - گ are peculiar to Persian and never occur in the Arabic language. The eight letters ث - ح - ص - ض - ط - ظ - ع - ق are peculiar to Arabic and are never used in the Persian language.

(7) There are 52 letters in the Sindhi Alphabet. Of these four letters ٻ - ڏ - ڳ - ڄ are peculiar to the Sindhi and are never used in Arabic, Persian and Urdu languages. But Sindhi Alphabet retains the four peculiar letters

of Persian and eight peculiar letters of Arabic in itself, together with Sanskrit letters. Hence some Words are of Sanskrit Origin, others of Arabic and still others are of Persian origin along with some purely Sindhi Words like ٻڄ or ڳيرو.

(8) In the early period of Sindhi literature, there were many provincial dialects distinguished chiefly by the names of the provinces or locations (North or South) where they were spoken. As Persian has got its dialect زبان دري which is spoken but not written, so in the same way Sindhi has got its dialect ڪڇي which is only spoken.

(9) In the 2nd Century of the Christian era, the Arabs extended their Conquests and invaded Sind and in the 7th Century Mahmad Bin Qasim gained a decisive Victory over Sind which threw this distant province of India under the Khalifa-rule. Hence numerous Arabic and Persian Words were introduced in Sindhi language since these conquests.

(10) There are certain marks pertaining to orthography which are called orthographical signs. These Symbols are frequently used in Persian. Sindhis used to adopt these while writing Words of Persian Origin, but now they have lost their significance except the Sign همزه. This sign supplies the place of ي and the words that end in ه.

(11) Sindhi takes liberty with words of Sanskrit origin as well as that of Arabic-Persian origin and moulds them according to its own Phonetical sounds. It interchanges Labials, Palatals, Gutturals, linguals and Dentals very

freely. It adopts prefixes and suffixes of both viz Sanskrit as well as that of Persian.

Examples: (a) Lakhshmi of Sanskrit is Lachmi and Lacchi in Sindhi and Lakhshman has become Lakhi.

(b) Yamuna, Yoguand Yogi are Jamuna, Jogu and Jogi in Sindhi but when the union of bride & bridegroom is mentioned we necessarily say Yogu

(c) We can use ايڪانڪي as well as يڪ فصلو for one act play or اروڪ as well as بيروڪ for the word incessantly.

(12) All these four scripts are phonetical.

(13) They have lines and dots.

(14) It is easier for the blind to learn these scripts.

(15) For Short hand and Typing these scripts are more convenient.

(16) Sindhi has 20 letters more than Arabic and Persian and 16 letters more than Urdu.

(17) The letters ट Ta, ड Da and Ra ऋ are written in a different way in Sindhi than the way they are written in Urdu & Arabic.

(18) We call Bengali script for Bengali language and Gujrati script for Gujrati language, Though these scripts have their origin in Devnagri script. Because now they have acquired a distinction of their own. In the same way, though Sindhi script has its origin in Arabic script it has got its own distinctity phonetically as well as otherwise, hence we call it Sindhi script It is not correct to call it Arabic script.

Vowel

(1) In Persian, there are only eight Vowel - sounds ; three short Vowels َ ِ ُ a, i, u and three long vowels ي - و - ا y, v, a and two diphthougs - (A diphthong is the union of two vowels in one compound sound. Diphthongs are also called compound vowel-sounds.

Two diphthong : (a) When a consonant movable by Zabar is followed by the long vowel و
i. e. خوْف — قول — سوْدا

(b) When a letter accompanied by the short Vowel Zer is followed by the long vowel ي
i. e. قيد — خير — سيف

(2) In Sindhi there are Ten Vowels

اَ آ اِ اي اُ اؤ. اي ايء او اؤ

but there are many words which end in اؤن or آن.
We don't have pure Hindi vowels अं and अ: in Sindhi.

(3) The letters ء - ي - و - أ are used as consonants as well as vowels. When ي - و - ا are used in the end of a word they are used as Vowels but when a word begins with them, they are consonants i. e. ياد، اکر، وزير

Sindhi and Hindi Scripts

(1) In Hindi, some letters have the same pronunciation, though they are written in a different way i. e. अ अ, झ झ, श ष, ण ण etc. In the same way there are two, three or even four letters for the same sound in Sindhi. In the past, each letter had its own distinct sound (just like the च Ch and ळ La of Marathi) but now they have lost their distinctivness and are pronounced in the same way denoting the same phonetic sound though they are written in a different way.

تارا - طوطو	त	T	ط	ت		
ڪتو - قلم	क	K	ق	ڪ		
آنُو - عينڪ - سائو	अ	A	ع	ا		ء
حج - ھوٽي - شاه	ह	H	ه	ھ		ح
سان - ثواب - صندوق	स	S	ص	ث		س
زمين - ذرو - ضامن - ظالم	ज़	Z	ظ	ض	ذ	ز

(2) There are four letters in Sindhi which have a peculiar phonetical sound of their own. Non Sindhies cannot pronounce them. We don't find their equivalents in Devnagri scripts. They are ٻ ڄ ڳ ڏ

(i) The letter ٻ is pronounced with emphasis on ٻ while taking breath inside, closing the lips half way on inner side.

(ii) The letter ڄ is pronounced when the front portion of the tongue touches the upper lid of the mouth near the upper lip.

(iii) The letter ڳ is pronounced when the back portion of the tongue touches the upper lid of the mouth at the back keeping the mouth widely open with lips apart from each other.

(iv) The letter ڏ is pronounced while the tongue curves backwards touching the middle portion of the upper lid of the mouth.

(3) There is a separate symbol for every sound which occurs in Sindhi language.

(4) There are 20 letters of Sindhl script which have no equivalent letters in Devnagiri script. There are :

ف ض ظ ز ذ خ ق ط ھ ع ث ص

ڙ غ ٻ ڄ ڏ ڳ ا ء

(5) When we have to transliterate from Sindhi into Hindi script, we have to add dots and lines to Hindi letters. Even then we can form only One letter for two or more Sindhi letters e. g.:–

(a) For ص ث We have to use स only.

(b) For ا ء ع We have to use अ only.

(c) For ٻ ڄ ڳ ڏ We have to add a line and (It is not correct to write ڏ द) write ब॒ ज॒ ड॒ ग॒

(d) For ق خ ف ڙ غ We have to add a dot and write क़ ख़ फ़ ड़ ग़

(e) For ذ ز ظ ض We can only use ज

·Thus we misspelt so many Sindhi words when we write Sindhi in Hindi script

Sindhi and Roman Scripts.

For two or more Sindhi letters we have to use the Same Roman letter and with that too we cannot pronounce the correct Sindhi letter.

ڻ	—	ن	N		ث	—	ت	—	ٽ	T
ب	—	ٻ	B		أ	—	أ	—	ع	A
ڦ	—	ف	Ph		ڏ	—	د	—	ڊ	D
ڇ	—	چ	Ch		ص	—	س	—	ث	S
ڍ	—	ڌ	Dh		ڳ	—	ڱ	—	گ	G
ڪ	—	ق	K		ڄ	—	ڃ	—	ج	J
ک	—	خ	Kh		ز - ذ	—	ض	—	ظ	Z
گھ	—	غ	Gh							

How to learn Sindhi Alphabet.

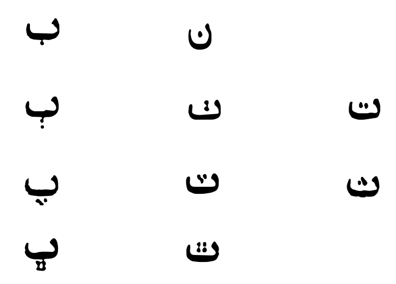
Sindhi Alphabet consists of lines and dots. Hence it becomes easy to learn it.

Suppose we take a Letter '—' ب ba ब which has got one dot below it. Then we give two dots and it becomes ٻ ba ॿ, three and it becomes پ Pa प and then four and it becomes ڀ bh भ.

Same way the dots are given upon the letter. One, two, three and four and we get ن ت ث ٿ.

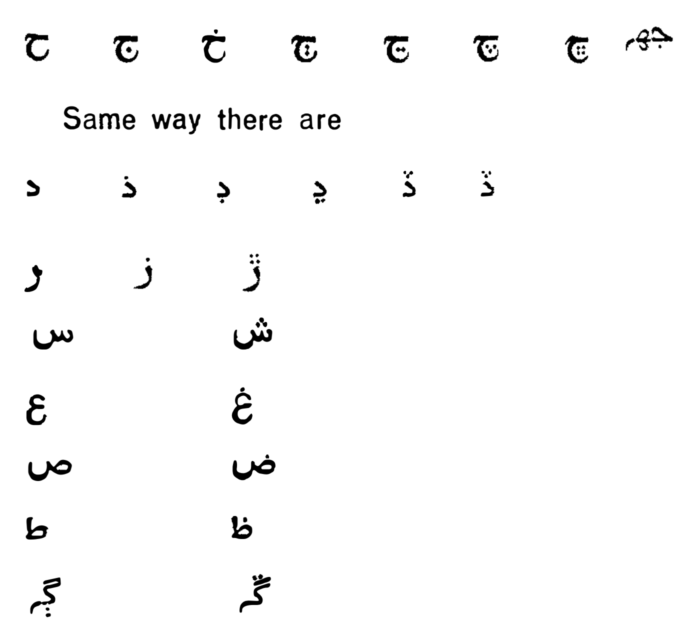
When we change the place of two and three dots, we get ٽ ٺ.

In this way we learn one letter and then increase the number of dots or change the place of dots and can learn more letters.



Same way take the letter ح Ha ह. It is without any dot. Then we place a dot inside this letter and it becomes ج Ja ज, then we place one dot upon it and it becomes خ Kh ख़. If we place two dots inside, it is ڄ ॼ J

or ج chn ज with the changing of the place of two dots and when there are three dots inside, it is چ Ch च, four dots will make ڇ Chh छ and with ھ Ha ह combined with it, it becomes جھ Jh झ.



Same way there are

Sometimes we add one more line as in the case of گ and ک .

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پڙهندڙ نسُل . پَ نَ

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1960 جي ڏهاڪي ۾ عبدالله حسين ” اُداس نسلين“ نالي ڪتاب لکيو. 70 واري ڏهاڪي ۾ وري ماڻِڪَ ”لُڙهندَڙ نَسُل“ نالي ڪتاب لکي پنهنجي دورَ جي عڪاسي ڪرڻ جي ڪوشش ڪئي. امداد حُسينيءَ وري 70 واري ڏهاڪي ۾ ئي لکيو:

انڌي ماءُ ڄڻيندي آهي اونڌا سونڌا ٻارَ
ايندڙ نسل سَمورو هوندو گونگا ٻوڙا ٻارَ

هر دور جي نوجوانن کي اُداس، لُڙهندَڙ، ڪَڙهندڙ، ڪُڙهندڙ، ٻَرندڙ، ڇُرندڙ، ڪِرَندڙ، اوسيئڙو ڪَندَڙُ، ياڙي، ڪاٺو، ياجوڪَڙُ، ڪاوڙيل ۽ وِڙهندڙ نسلن سان منسوب ڪري سَگهجي ٿو، پَر اسان اِنهن سيني وِچان ”پڙهندڙ“ نسل جا ڳولائو آهيون. ڪتابن کي ڪاڳر تان کڻي ڪمپيوٽر جي دنيا ۾ آڻڻ، ٻين لفظن ۾ برقي ڪتاب يعني e-books ٺاهي ورهائڻ جي وسيلي پڙهندڙ نسل کي وَڌَڻ، ويجهَڻ ۽ هِڪَ ٻِئي کي ڳولي سَهڪاري تحريڪ جي رستي تي آڻِڻَ جي آسَ رکون ٿا.

پَڙهندڙ نَسُل (پَ نَ) ڪا بہ تنظيمَ ناهي. اُنَ جو ڪو بہ صدر، عُهديدار يا پايو وِجهندڙ نہ آهي. جيڪڏهن ڪو بہ شخص اهڙي دعويٰ ڪري ٿو تہ پَڪَ ڄاڻو تہ اُهو ڪُوڙو آهي. نہ ئي وري پَ نَ جي نالي ڪي پئسا گڏ ڪيا ويندا. جيڪڏهن ڪو اهڙي ڪوشش ڪري ٿو تہ پَڪَ ڄاڻو تہ اُهو بہ ڪُوڙو آهي.

جهڙيءَ طرح وڻن جا پَنَ ساوا، ڳاڙها، نيرا، پيلا يا ناسي هوندا آهن اهڙيءَ طرح پڙهندڙ نَسُل وارا پَنَ به مختلف آهن ۽ هوندا. اُهي ساڳئي ئي وقت اُداس ۽ پڙهندڙ، پَرندڙ ۽ پڙهندڙ، سُست ۽ پڙهندڙ يا وڙهندڙ ۽ پڙهندڙ به ٿي سگهن ٿا. ٻين لفظن ۾ پَنَ ڪا خُصوصي ۽ تالي لڳل ڪِلَب Exclusive Club نہ آهي.

ڪوشش اها هوندي تہ پَنَ جا سڀ ڪم ڪار سَهڪاري ۽ رَضاڪار بنيادن تي ٿين، پر ممڪن آهي تہ ڪي ڪم اُجرتي بنيادن تي بہ ٿِين. اهڙي حالت ۾ پَنَ پاڻ هِڪَٻِئي جي مدد ڪَرڻ جي اُصولَ هيٺ ڏي وَٺُ ڪندا ۽ غيرتجارتي non-commercial رهندا. پَنَن پاران ڪتابن کي ڊِجيٽائِيز digitize ڪرڻ جي عَملَ مان ڪو بہ مالي فائدو يا نفعو حاصل ڪرڻ جي ڪوشش نہ ڪئي ويندي.

ڪتابن کي ڊِجيٽائِيز ڪرڻ کان پوءِ ٻيو اهم مرحلو وِرهائڻ distribution جو ٿيندو. اِهو ڪم ڪرڻ وارن مان جيڪڏهن ڪو پيسا ڪمائي سگهي ٿو تہ ڀلي ڪمائي، رُڳو پَنَن سان اُن جو ڪو بہ لاڳاپو نہ هوندو.

پَنَن کي کُليل اکرن ۾ صلاح ڏجي ٿي تہ هو وَسَ پٽاندڙ وڌ کان وَڌِ ڪتاب خريد ڪَري ڪتابن جي ليکڪَن، ڇپائيندڙن ۽ ڇاپيندڙن کي هِمٿائِن. پر ساڳئي وقت عِلم حاصل ڪرڻ ۽ ڄاڻ کي ڦهلائڻ جي ڪوشش دوران ڪَنهن بہ رُڪاوٽَ کي نہ مڃن.

شيخ اَيازَ علمَ، جاڻ، سمجهہَ ۽ ڏاهپَ کي گيتَ، بيتَ، سِٽَ، پُڪارَ سان تَشبيهہ ڏيندي انهن سيني کي بَمن، گولين ۽ بارودَ جي مدِ مقابل بيهاريو آهي. اياز چوي ٿو تہ:

گيتَ بہِ جڻ گوريلا آهن، جي ويريءَ تي وار ڪَرن ٿا.

... ...

جئن جئن جاڙ وڌي ٿي جَڳَ ۾، هو ٻوليءَ جي آڙ ڇُپن ٿا؛
ريتيءَ تي راتاها ڪن ٿا، موتي مَنجهہِ پهاڙ ڇُپن ٿا؛

... ...

ڪالهہَ هُيا جي سُرخ گُلن جيئن، اڄڪلهہ نيلا پيلا آهن؛
گيتَ بہِ جڻ گوريلا آهن........

... ...

هي بيتُ اَٿي، هي بَم- گولو،
جيڪي بہ ڪٽين، جيڪي بہ ڪٽين!
مون لاءِ ٻنهي ۾ فَرَقُ نہ آ، هي بيتُ بہ بَمَ جو ساٿي آ،
جنهن رِڻ ۾ رات ڪَيا راڙا، تنهن هَڏَ ۽ چَمَ جو ساٿي آ -

اِن حسابَ سان اڻڄاڻائي کي پاڻَ تي اِهو سوچي مَڙهڻ تہ ”هاڻي ويڙهہ ۽ عمل جو دور آهي، اُن ڪري پڙهڻ تي وقت نہ وڃايو“ ناداني‌ءَ جي نشاني آهي.

پَنَن جو پڙهڻ عام ڪِتابي ڪيڙن وانگر رُڳو نِصابي ڪتابن تائين محدود نہ هوندو. رڳو نصابي ڪتابن ۾ پاڻ کي قيد ڪري ڇڏڻ سان سماج ۽ سماجي حالتن تان نظر ڪڇي ويندي ۽ نتيجي طور سماجي ۽ حڪومتي پاليسيون policies اڻڄاڻن ۽ نادانن جي هٿن ۾ رهنديون. پَنَ نِصابي ڪتابن سان گڏوگڏ ادبي، تاريخي، سياسي، سماجي، اقتصادي، سائنسي ۽ ٻين

ڪتابن کي پڙهي سماجي حالتن کي بهتر بڻائڻ جي ڪوشش ڪندا.

پَڙهندڙ نَسُل جا پَنَ سيني کي **چو، چالاءِ ۽ ڪيئن** جهڙن سوالن کي هر بَيانَ تي لاڳو ڪرڻ جي ڪوشَ ڏين ٿا ۽ انهن تي ويچار ڪرڻ سان گڏ جوابَ ڳولڻ کي نہ رڳو پنهنجو حق، پر فرض ۽ اٽل گهرج unavoidable necessity سمجهندي ڪتابن کي پاڻ پڙهڻ ۽ وڌ کان وڌ ماڻهن تائين پهچائڻ جي ڪوشش جديد ترين طريقن وسيلي ڪرڻ جو ويچار رکن ٿا.

توهان بہ پڙهڻ، پڙهائڻ ۽ ڦهلائڻ جي اِن سهڪاري تحريڪ ۾ شامل ٿي سگهو ٿا، بَس پنهنجي اوسي پاسي ۾ ڏِسو، هر قسم جا ڳاڙها توڙي نيرا، ساوا توڙي پيلا پن ضرور نظر اچي ويندا.

وڻ وڻ کي مون ڀاڪي پائي چيو تہ "منهنجا ڀاءُ
پهتو منهنجي من ۾ تنهنجي پَنَ پَنَ جو پڙلاءُ".
- اياز (ڪلهي پاتم ڪينرو)